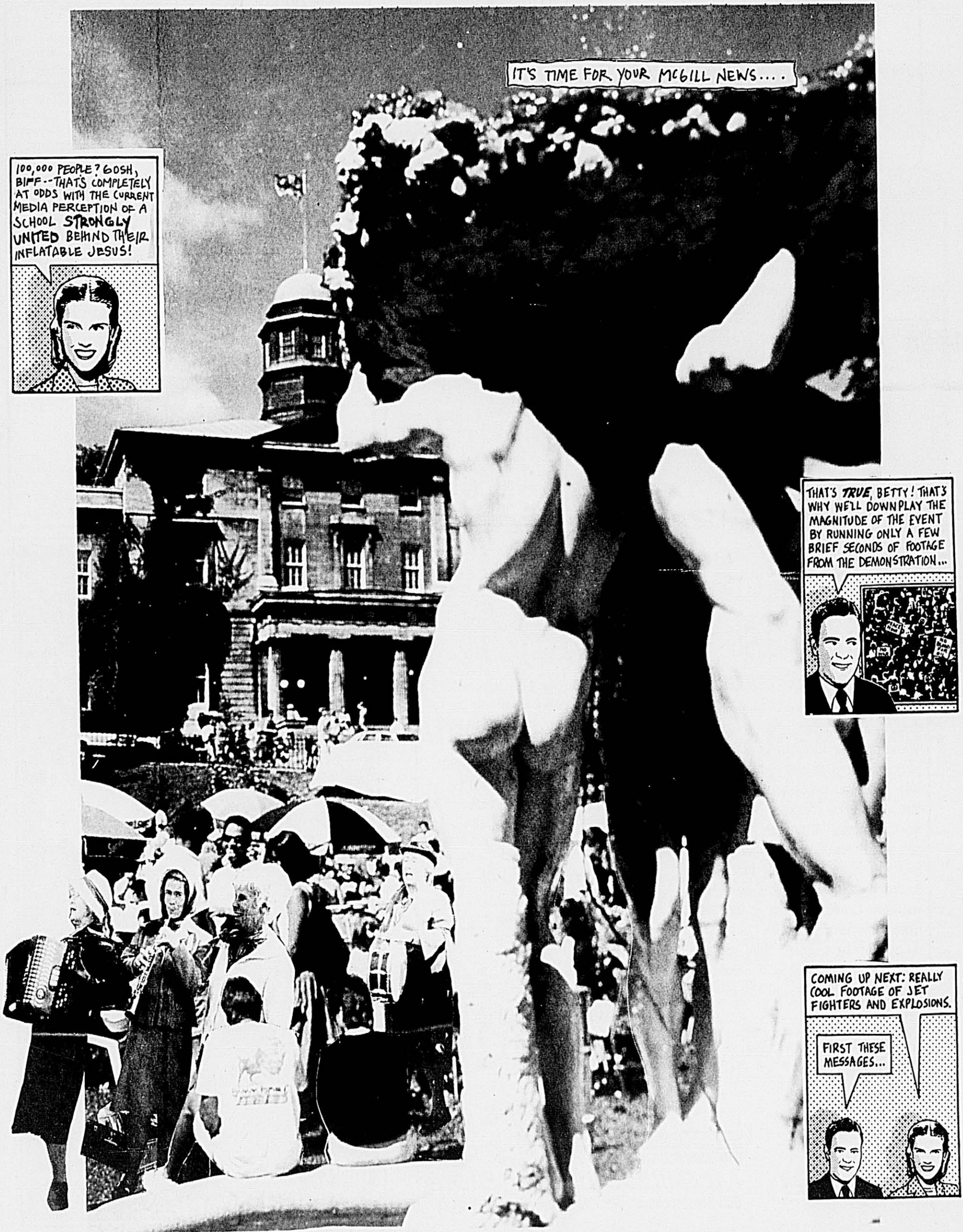


# MCGILL DAILY CULTURE

Volume 82, Number 4

Awaiting the Rapture Since 1911

Thursday, September 4th, 1992



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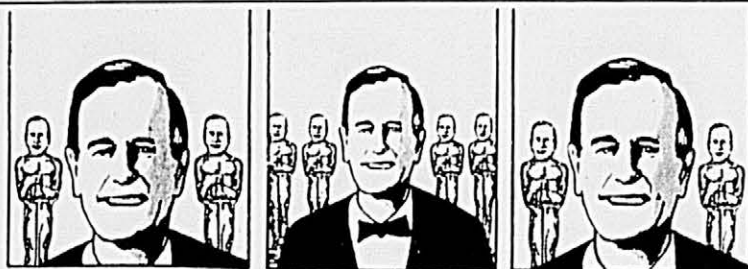


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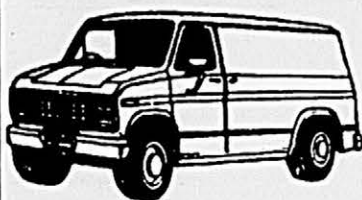
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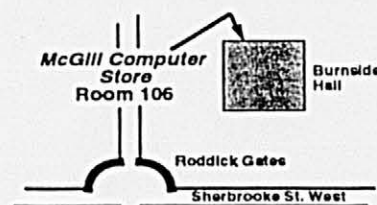
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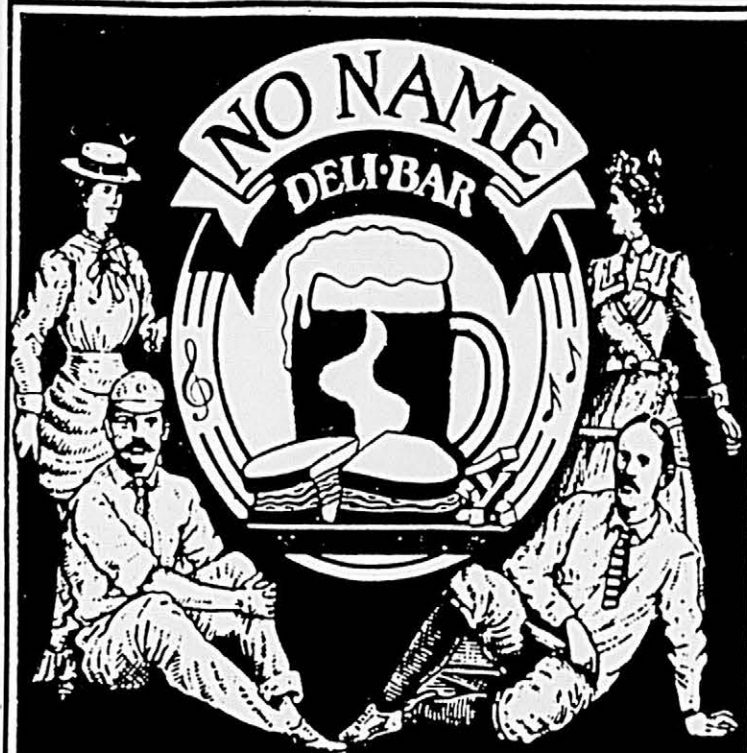
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f i l m

# Spending a night on earth with Jim Jarmusch

BY FIONA MCCAW

The latest outpouring from cool artsy person and writer/director Jim Jarmusch, *Night on Earth*, is hard to pin down.

One thing is for certain: It is not a movie, it is five movies. Set in taxis in five cities in one night, it has only one theme, and it's trademark Jarmusch - chance meetings between strangers.

Jarmusch fans will not be disappointed by this movie. There is the same quirkiness, the same sense of the ridiculous that appears in earlier films.

Well, almost the same. Those who are not fans of scenes where characters just sit there and stare at each other will be relieved. This is a much more accessible film than Jarmusch's earlier work.

This is not to say that he's sold out, gone mainstream and all that. Unless you are irretrievably pretentious, there is a lot to like about this movie.

The movie begins in Los Angeles, with a lady-like casting agent played by Gena Rowlands getting into a cab driven by a tom-boyish cab driver (played with lots of ersatz blue-collar mannerisms by thinkin' boy's sex goddess Winona Ryder). Rowlands is exquisite as the professional woman blind to the existence of a world beyond her worries and

aspirations.

The film then moves to New York with a savvy African-American New Yorker named Yo-yo (Giancarlo Esposito) taking over a cab from an incompetent East German immigrant named Helmut (Armin Mueller-Stahl). The two make friends at least for the ride to Brooklyn from Manhattan, picking up Yo-yo's pissed-off sister-in-law (played amazingly by Rosie Perez) along the way. The humour of this section is the closest this film gets to the old familiar - dare we say "classic" - Jarmusch.

When the movie moves to Europe its time moves to four in the morning - a time known only for its suicide rate. As a result the mood in the European scenes is more sombre, and even the humour is darker.

The scene in Paris is marvelous, juxtaposing stereotypes with reality for all the characters, and for the audience as well. Marvelous, right down to the "skin colour" band-aid on the black face of the driver (Isaach de Bankolé).

Rome is where Roberto Benigni does his stuff. If you've seen "Down by Law", 'nuff said.

Helsinki is the best. This is the scene in the movie which stays with you after you leave. This is the one which reely getsya. Makes you think about LIFE and all that stuff. Heavy. You know, like those rousing choruses at the end of musicals,

but intellectual.

It's set at five in the morning in the city, which is covered in snow, silent, cold, empty, and somehow very beautiful. The sort of time when you are too tired and fucked up to think straight and yet you have a crystal clear view into a morning world you never see when things are normal.

It is at these times, when weakened by fatigue and imbibed substances, and gazing at a world strangely silent, you look out and think about LIFE and all. Seeing others do so in this movie makes a lot of sense. Makes ya think, too.

The big disappointment of the movie is the Tom Waits score. Here I was looking forward to an hour

and a half of growly noises and metal objects banging together only to find the score conventional-sounding, and occasionally monotonous. When he sings, he's great. When he doesn't he's annoying.

*Night on Earth* is playing at the Rialto, 5723 Parc, until September 17.



Helmut (Armin Mueller-Stahl) meets Yo-Yo in Jarmusch's "Night on Earth"

## TALKING SEX:

### Disabled women speak out

BY CHRISTINE VARGA

*Toward Intimacy*, a new film from the NFB, challenges the stereotype that disabled women cannot express sexuality.

Directed by Debbie McGee in cooperation with the disabled community, and DAWN Canada (Disabled Women's Network), *Toward Intimacy* is about four women with different disabilities. The women share their personal experiences and discuss their needs and relationships in both the private and public spheres.

Although these women do voice concerns that are common to all disabled persons, such as wheelchair accessibility, particular emphasis is placed on those issues which affect them as women.

The topics discussed range from gynecology to motherhood, but the film focuses primarily on sexuality and intimate relationships. The film does not consider women with dis-

abilities passive and uniform, as others have in the past.

The women alternately speak about their feelings and experiences. McGee presents them in their homes, at group counselling sessions, and at meetings of disabled women striving to get equal rights.

The viewer gets an inside look at what the lives of these women are like, making this film about a little-discussed topic both interesting and informative.

Gail, who has cerebral palsy, talks about her need to build her self-esteem and learn to trust before entering a healthy sexual relationship, having had to cope not only with her disabilities, but also with childhood memories of sexual and physical abuse.

Amethya, who is deaf, talks about her self-discovery as a lesbian, and the sense of liberation this realization had given her.

Helen, with a rare bone disease, stresses the importance of her husband's acceptance of her physical disabilities and the fact that they do not nullify her sexuality.

These women project their frustration with people's assumption that because they are disabled, they are incapable of entering into intimate relationships.

"*Toward Intimacy*" is one film of a collection of seven presently being distributed by the NFB. The series, entitled "Informed Bodies", deals with issues concerning women's physical and mental health, with the intent of promoting self-awareness and understanding.

Other topics that the series discusses include in vitro fertilization, genetic engineering, drug and alcohol dependency, Premenstrual Syndrome and Menopause.







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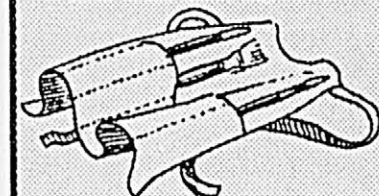
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# In search of gay male style

BY JAMES FORBES

For some inexplicable reason, the Canadian literary scene lacks a comprehensive collection of gay male writing.

Dennis Denisoff, a Montréal writer is hoping to fill the gap with an upcoming anthology called *Queeries*.

Denisoff, a doctoral student at McGill university, explained the project as an attempt to "see if there is any formal or structural variation that is specific to a gay male sensibility". He hopes *Queeries* will open discussion on this topic.

According to Denisoff, very little has been done to examine gay male literature stylistically, because the focus in the past has been on issues related to being gay, rather than on a distinct gay style.

Presently, a call has been tendered to all gay writers, known and unknown. "It is important and desirable to have a number of well-known writers in an anthology, but it is equally important to offer a forum for good new talent", said Denisoff.

Denisoff says that contemporary lesbian writing is being included in the anthology because works of this nature already exist, while "there hasn't been a source of contemporary gay male prose aside from scattered publications in journals."

Submissions are being limited to prose fiction "because if we left our publication open to any submission, it would cloud the reader's perception of our goals", said Denisoff.

He was quick to add however, that strict boundaries of genre need not be totally respected. "Some materials lend themselves to the use of graphic and poetic material, and we are not adverse to that".

Because the project is Canadian in scope, Denisoff has contacted people in as many regions as possible. He hopes *Queeries* will be a representation of writing from all of Canada.

Denisoff stressed that importance will be given to writings from, for example, the North West Territories, because there are relatively few submissions expected from this region.

Denisoff explained that the usual criticism levelled against anthologies of excluding more than they include is not valid in the case of *Queeries*.

"I don't feel this particular anthology is open to this criticism because it is working toward opening up the potential for various dialogues, rather than claiming to have located one, unique dialogue of singular importance," he said.

Denisoff doesn't feel that legality will be a problem with the anthology either, although "final legal-based decisions will be made by the publisher, Arsenal Pulp Press. In any case, I don't intend to censor material on a moral basis," he added.

Denisoff's previous works include poetry and prose published in *Writing*, a literary quarterly produced by the Kootenay School of Writing, as well as in *Canadian Fiction Magazine*, the *Fiddlehead*, *Zymergy*, *Sodomite Invasion Review*, and others, including a novel, *Dog Years*, currently available at L'Androgyne bookstore on St-Laurent.

Those interested in contributing should send material to *Queeries*, 1619 rue de la Visitation, Montréal, Québec, H2L 3C2. Make sure to include a self-addressed stamped envelope.



PHOTO: LINDA DAWN HAMMOND

Norman Nawrocki as the World's Greatest Slavonic Lover in *I DON'T UNDERSTAND WOMEN* in the Alley Saturday

b o o k s

## Edge City: Life on the New Frontier

by Joel Garreau,  
Doubleday, \$28.

BY MIKE ROTTMAYER

You've probably seen an edge city before. Suburban office parks, single-family homes, and shopping malls. No sidewalks. Everyone's driving.

An edge city is a commercial centre outside a traditional downtown. It's sort of like suburbia, but people work there as well as live there.

They're created when companies move to the suburbs, usually because their workers already live there. When several companies do this, an edge city is born. Everyone's happy: short commutes and cheap land for housing and offices.

In *Edge City*, Joel Garreau convincingly argues that this phenomenon is not just an extension of suburbanisation, but a whole new way of building cities.

Unfortunately, he seems to think that having huge parking lots around a hundred-store complex, all built on what used to be parkland, is good — though he lets the reader see more of the other side of things towards the end of the book.

The difference, as Garreau cor-

rectly points out, is that a mall is not really a public place. It's private property. The owner can ban anyone from entering, and any homeless or poor people can easily be arrested for trespassing — all is well with the world if the average office worker doesn't have to see any evidence of social problems in their already stressful day.

Edge City is full of interesting rules of thumb used by developers. Did you know that office developers allow 250 square feet per worker indoors for working and 400 square feet outdoors for the worker's car?

The last chapter is about a developer who is building a mall on a civil war battlefield in Virginia. The chapter illustrates well the scary 'if there isn't a building on it it's wasteland' attitude of developers.

But the chapter about Los Angeles is probably the best. It's about a father and son and their conceptions of a 'community.'

One passage explains the Southern California mentality. "You feel more secure knowing the neighbours must have incomes above \$100 000 to live inside these walls." (L.A. subdivisions have walls

around them.)

The father is vice-chair of the Irvine Company, which is building the planned city of Irvine, California, in Orange County, south of Los Angeles. Irvine is touted by its developers as "the largest planned community in America", and the father is quite pleased about his work.

The son sees things differently. He hates Irvine. He doesn't believe you can plan a real sense of community into a place.

He says that Irvine's planners have the frightening attitude that "we haven't met you but we know what you're like and we know you're going to like it here".

The son lived in new houses in subdivisions his entire life. But the only place he ever considered home was an old Victorian house on 10 acres in Ventura County (Northwest of L.A., on the way to the Reagan Ranch). He says that the guy behind the counter at Sanchez liquor remembered catching him shoplifting when he was a kid. They hadn't seen each other in 20 years.

That, to him, is 'community'.





# MCGILL DAILY CULTURE

comment

## Signs of the time

As of last week's ruling by a Québec court, businesses in Québec are more-or-less definitively allowed to post "erotic" signs outside.

The reason for the ruling, according to Superior Court judge Ginette Piché, is that the city of Montréal, which had passed a bylaw banning these signs, did not offer any conclusive proof of a link between the signs and violence against women.

Justice Piché was not wrong in over-ruling the city's ban on erotic signs. No matter how degrading, disgusting and humiliating these signs are, banning them would only further pathologise what they advertise.

Still, her reasons for overturning the by-law are just a little misguided. The link is clear — if there were no hatred, anger, envy or distrust of women, erotic signs would look very, very different from the woman-as-object/slave/slut/kitten/whore depictions we get today.

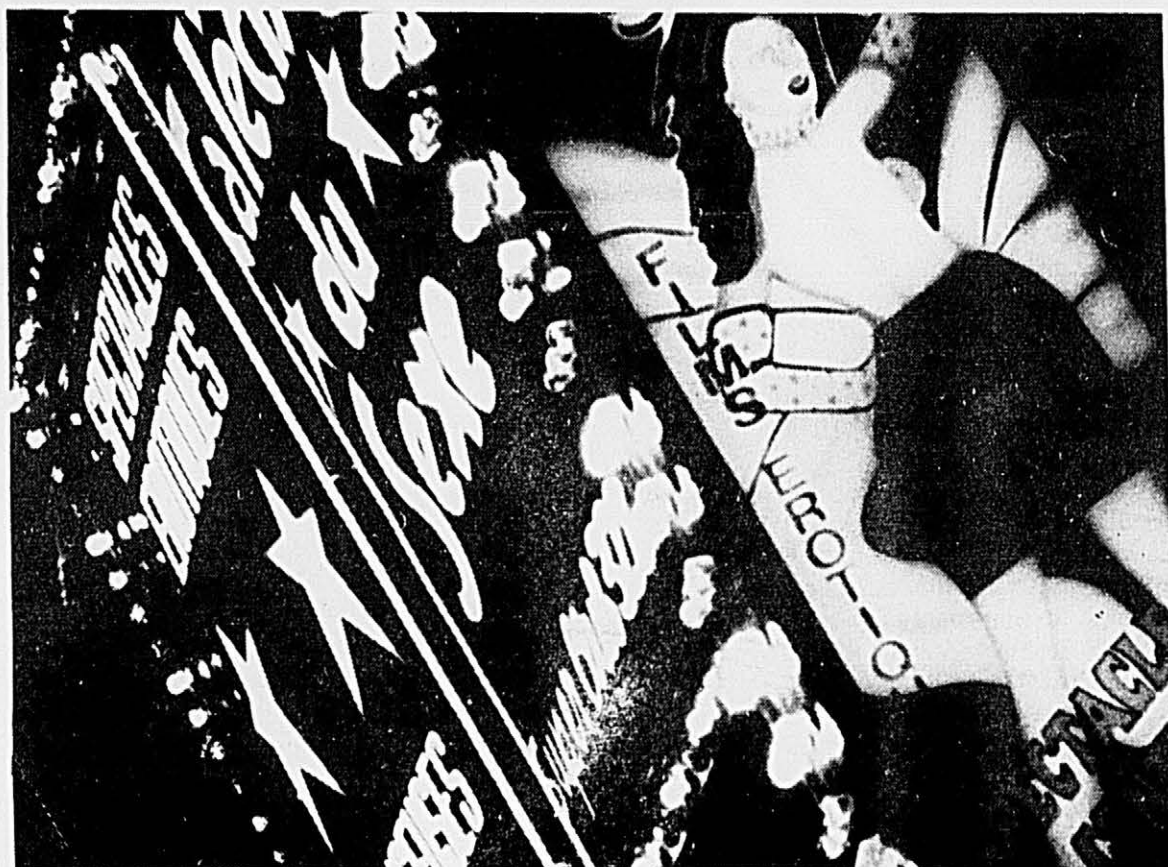
But getting rid of the depictions won't get rid of the hatred, the anger, the envy or the distrust. It's just a convenient way for the Québec courts to ignore the 4550 women who each year have to use shelters in Montréal because of domestic violence — never mind those who don't or can't.

Banning erotic signs in an attempt to discourage the use of sex shops, strip joints and cinemas is tantamount to pretending rape doesn't exist by not talking about it. It certainly couldn't have accomplished much more than make Montréal's 350th a tad more wholesome for the tourists (but surely that's a coincidence).

Instead of spending bundles of time and money on getting rid of the evidence, the city might try subsidising some of the women's shelters, rape crisis lines and women's centres which are so desperately in need of it.

Then Montréal women would truly have something to be thankful for.

Kate Stewart  
Dan Robins



hyde park

## Legislating lunacy

Opinion by Barry Salis, Project PRIDE.

The upcoming debate on whether alcohol should be sold 24 hours a day is an indication that Canadians still have not grasped the central issue pertaining to drug and alcohol abuse.

The question here is who will really be the target consumer during the hours of 3 am to 7 am? It certainly would not be the casual drinker, but rather those people who are either in danger of becoming addicts, such as our teenage children out on the town, or those who are already addicts.

In other words, our target consumer would be the person for whom we spend billions of dollars each year in drug education and rehabilitation.

Not only are we being counter-productive in our efforts but we are also totally confusing the drug and alcohol user on an issue which is confusing enough as it is, particularly to teenagers.

Television commercials and magazine advertisements portray the alcohol user as attractive, secure, worldly, popular and invariably having a beautiful partner on his or

her arm — the seemingly perfect solution to a number of personal problems.

The addict is normally someone who is using alcohol or drugs as a means of temporarily solving personal problems such as shyness, insecurity, unhappiness, or fear. Alcohol seems to conquer many of these emotions.

So far, our response to abuse has been JUST SAY NO! Rather than addressing the problem on the surface, we should attack the root of the problem. This campaign should say JUST SAY KNOW!

KNOW THE CAUSES! KNOW THE DANGER SIGNS! KNOW THE DAMAGE! KNOW THE CONSEQUENCES!

We must equate drug and alcohol education to AIDS education. We do not advise people not to have sex — that would never work.

Rather we educate them on how to have safe sex. Similarly, we must accept that drugs and alcohol are a part of our society and that experimenting with them may be a part of growing up.

Legislation alone will ultimately

never be able to rid our society of its drug and alcohol problem. This can only be done through proper education that empowers our young with life skills such as positive self esteem and withstanding peer pressure.

Nonetheless, by allowing more alcohol sales we are not recognising today's problem. The recent figures from Canada's drug strategy report that between 70% and 90% of all crimes committed in Canada are due to drug and alcohol abuse, and that half of all fatal road accidents are alcohol-related. Alcohol abuse has an estimated cost of \$16.5 billion annually in Canada.

The cost financially and socially of drug and alcohol abuse are so great that I feel obligated to ask myself "Why are we looking to spread the problem?" We are actually making matters worse by the message sent out to our society by such legislation.

Our society must occupy itself with standing up to the problem and strengthening ourselves to face and combat it!

Project Pride seeks to combat drug and alcohol abuse through education. They can be reached at 3429 Peel, 288-3130.

## letters

### To the Daily:

I am puzzled as to how the Daily can serve as a "critical and constructive forum for the exchange of ideas" while reserving the right not to publish letters (and presumably articles and ads) "deemed racist, homophobic and/or sexist" (Daily, September 2, p.5). Because these terms are extremely difficult to define and because you exercise sole discretion to decide what constitutes a racist, homophobic or sexist letter, you are able to censor a broad range of opinions which you do not wish to publish.

While your desire to combat the expression of certain ideas which many people find offensive may be well-intentioned, it is impossible to publish a newspaper without offending some readers. Many of them are as deserving of consideration as those your present policy seeks to protect.

Yet, your Statement of Principles and Users Guide (September 2, p. 5) does not articulate a coherent editorial policy which protects other groups from offensive content in the Daily. For example, you included in your September 2nd edition a catalogue

offering for sale military paraphernalia and weapons, including swords, machetes, nightsticks, bayonets and military knives. In a city which has recently experienced two multiple murders on university campuses, some of your readers may have been offended by your editorial decision to inform McGill students where potentially lethal weapons can be purchased.

The free exchange of ideas inevitably leads to the expression of opinions which will offend some. It is unfair and intellectually dishonest to suppress only those which will offend groups selected in advance by The Daily.

Brian Daley  
4th year law

**Ed. note:** The letters policy is identical to that of all other campus publications we know of, including the Tribune, the Plumber's Faucet, and the Commerce Communiqué. It is enforced at a rate averaging one letter per year. We actually do have a policy against advertising military products and services — the insert fell through the cracks. But if we were to ban all advertising we found offensive, we wouldn't have many ads left.

All readers are welcome to submit letters under 300 words. Add your name, program, year and telephone number. Anonymity can be provided; talk to an editor beforehand. Opinions can be expressed in the form of a Hyde Park, no more than 500 words.



SINCE 1911

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# Jazz Fest hip for cool cats with big hats

BY GLEN HARRIS



For the thirteenth year in a row, the International Jazz Festival wowed Montréalers with its mix of national and international performers.

Not only were all types of jazz represented (from New Orleans style jazz through to present innovations) but there was also a blues stage as well as a "scène tropiques" where African and Caribbean musicians performed.

This created an eclectic collection of performers, but some people would have preferred strictly jazz music. One McGill music student (who wishes to remain nameless) felt that the festival was no longer a jazz festival.

But many people disagree with him. Branford Marsalis, for one, said that the MJF was one of his favourite jazz festivals because of the diversity of performers in the line up.

Marsalis was here to celebrate the tenth anniversary of his first appearance in the MJF. However, unlike the first show, when he was in his brother's band (Winton Marsalis) he was leading his own trio.

Branford described his brother's approach to performance as ramming music down people's throats. Branford chose not to adopt this approach for himself.

"I don't think it's an artistic tri-

umph when people are walking out the door. On records we make artistic statements. When we play live we try to turn people on to the music, not chase them out the door and laugh at them as they go."

In discussing his stint on the Tonight Show Marsalis said, "This is the first time that there's been more than two or three black people in a band on television." He was quick to qualify his statement: "I didn't hire the blackest band, I hired the best."

Montréal's best jazzers were also strongly represented at the festival. A few are associated with the McGill music faculty's jazz department.

Trumpeter Kevin Dean and pianist John Stetch (who is working out the final details of distribution for his debut North American cd) both gave outdoor concerts.

John Coltrane's spirit was felt in the work of both groups. Kevin Dean's pianist, McGill music instructor André White, took 'trane's "Giant Steps" and reversed the chord progression. Dean called the new composition "André's Giant Steps".

Stetch also played "Giant Steps" without the musical contortions. He later proved that he was abreast of pop-culture when he snuck the theme from the television show "The Simpsons" into a solo performance of "Sweet Georgia

Brown".

From a student's point of view, the MJF was only partially accessible. Many of the concerts were outdoors and free, though the featured performers were less affordable. A concert headlined by an internationally renowned performer could cost up to thirty dollars.

Besides Marsalis, John Scofield, Nina Simone, Paul Bley, Dave Holland, Elvin Jones, Sonny Rollins, George Benson, and King Sunny Ade were all in the line up.

King Sunny Ade brought 17 musicians, including many playing talking drums. The rhythmic barrage of this Nigerian performer had the audience gyrating in the Spectrum. The popularity of this performer warranted a second concert. There is no wonder King Sunny Ade appeals to North American audiences - one audience member could be heard singing Doors tunes along to the African rhythms.

But why is it these musicians from around the world congregate in Montréal to play the Jazz Festival? Marsalis explained the unspoken drive of the performers:

"Musicians have two or three times in their careers when things go really good, and the rest of their careers are spent trying to recapture that."

## Everybody's an artist

BY BEATRICE VAN DIJK

Do you doodle? *The Gallery of the Unknown Artist* is a new gallery in Montréal just for you.

The gallery exists so unknown artists can show and sell their work by paying very cheaply to display it there. At the moment, one hundred and twenty artists are paying \$2 per square foot per month to display their wares.

Because anyone can rent space, there is a wide range of talent and skill to be found there. Alan Robinson, who works at the gallery, said that's what gallery planners had in mind.

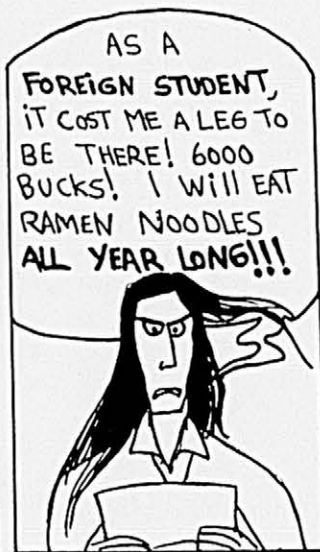
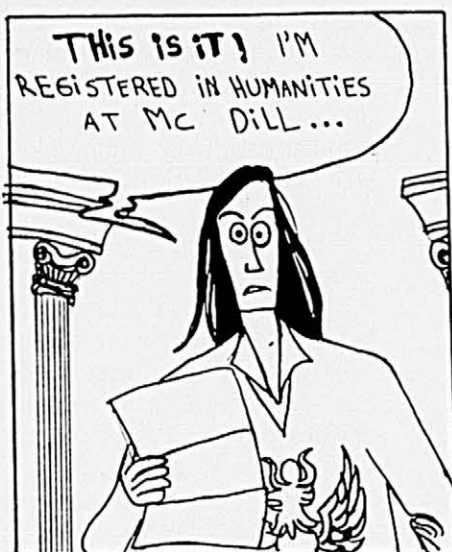
The Gallery of the Unknown Artist is well worth the forty-five minute trip from campus. Admission is free, and the gallery is far from an elitist institution.

If you go, be warned there are some really tacky collector-plate paintings, and boring sexpot photos of "Lisa" and "Natalie" in lingerie. Anyone can hang there, after all.

But do look for a beautiful blue ceramic sculpture by Maurice Lwambwa Tshany called "Maternité". And the painting "Polluted" by Albert Rudnicki, of a ghoulish man emerging from a brown lake with a coke can.

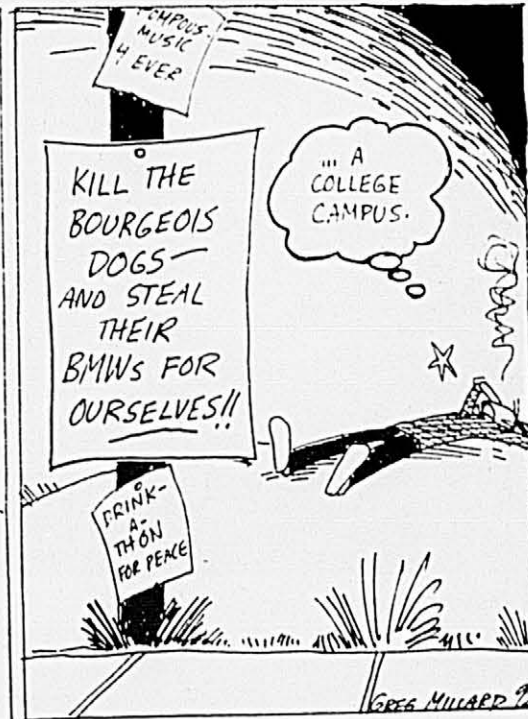
The gallery is at 5765 Paré, Town of Mont Royal, métro Namur. The telephone number is 731-5575. The gallery is open until 21h Thursday and Friday, 12h-19h on weekends.

## POWER TRIP



by Jane Tremblay

## CRAMPUS



by Greg Millard



One of the most exciting surprise hits to come out of the World Film Festival this year was a colourful film from Cameroon. *Quartier Mozart* is the first feature film by the 26-year-old director Jean-Pierre Bekolo.

In it a young girl from a popular neighbourhood is transformed into a man by the local witch doctor so that she can learn what it means to be male. The film deals with gender politics, colonialism and romance. It distinguishes itself with its imaginative and positive style, affirming the African community from which it hails.

The *Daily* cornered the director at the festival's open bar, and gathered his opinions on Spike Lee, Africa and sexuality.

#### Spike Lee

"When I saw *Do the Right Thing* for the first time I was very impressed because I saw people really talking like they do in Cameroon.

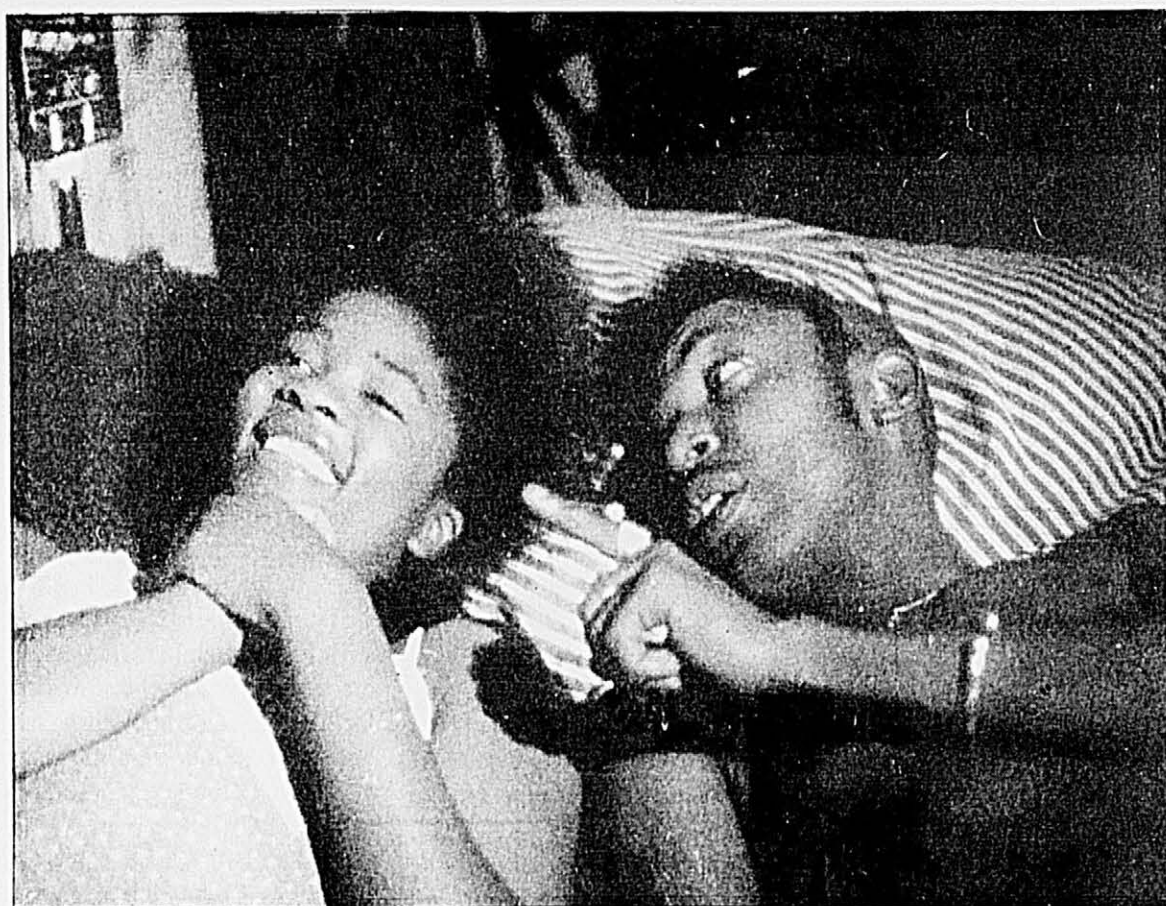
"Most people in Africa are ashamed of the way they speak because in colonial films everyone talks like Voltaire. Africans are made out to be very uncultured. When I understood that people could make films with this way of talking I started with that, and the story came later."

#### Africa

"First of all, Africa has a very bad image in the world and I don't know why. I've lived there all my life and though there are problems there, at

## Cameroon film dazzles festival

BY DOUG McDONALD & GLEN HARRIS



Mozart Quarter

the same time you have to read both sides. Despite the problems, people are living in a really positive way. People feel positive inside even if they are starving.

"I don't understand this negative image — Africa makes me feel

what is important in life.

"African-Americans are very controlled in their ideas. They say people are starving there, that there are diseases, and so on, but they don't know exactly what is there. I try to talk about those problems in

my film because I live there, I make my films there.

"The people there don't want to live in an European way, they are trying to find their own way, but it is difficult. What I really like there is that people don't feel obliged to live

a certain way, they can live differently.

"Look, there are a lot of problems. In my film I talk about sex, diseases, starvation — these can be very delicate subjects in Africa. I don't want to make a judgment, I just want to show things."

#### Sex

"Sex is very important in people's lives there. For me the best way to talk about these problems was to take a little girl and turn her into a man. She had to be initiated into man things.

"Even if you choose something, I believe you have to go very far in that before you'll learn a lesson. I believe that people should know each other well. I don't think that a woman should become a man or a white become a black, but everyone must understand each other."

This is only the second film to come out of Cameroon in the last decade, and it is odd that it was Bekolo who made it. He was originally trained and interested in television, film-making being a new-found interest.

After he left the World Film Festival, Bekolo headed off to New York to meet Spike Lee, having first been made an honorary warrior at Kohnawake.

*Though the festival is over, there's a strong possibility the film will be distributed in Canada in the nearish future. You'll also probably be able to catch it at the African Film Festival in spring.*

## Film Fest far-out!

BY GLEN HARRIS

The World Film Festival bid farewell for another year on Monday. Out of the numerous international films screened, I was able to see thirty. What follows is a list of the most original or entertaining films in this year's festival.

*Quartier Mozart* by Jean-Pierre Bekolo deals with witchcraft, mythology, gender and sexuality through the goings on in a community in urban Africa. Sorcery opens the door to the story.

Panka, a character based on African mythology, causes men's genitals to disappear when he shakes their hand in greeting, challenging the assumption that having a penis is the only aspect of manhood. The protagonist, Queen of the 'hood, becomes a man to investigate the male gender role.

Filmic conventions are broken as characters pop in and out of the view of the dolly camera. Bright colours dazzle the eye constantly, reflecting the strong art direction of the film. A club scene in which Myguy woes Saturday is depicted through the use of black and white still photography rather than through the use of motion photography. The result is an entertaining and slightly mystical film.

By far the most visually stunning film was *Baraka*. It is on 70mm film. (Most films that are screened in 70mm have been filmed in 35mm and then transferred).

*Baraka* is a non-narrative, non-

dialogue film. Shot in twenty-four different countries on six continents, it explores what the film-makers call the only story worth telling: that of humans learning to understand their mortality through spiritually communing with the eternal elements of the natural world.

This objective is achieved through elapsed time photography and a diverse musical score. Made by the cinematographer from "Koyaanisqatsi", Ron Fricke, this film goes far beyond the scope of that previous project.

*A Story From Croatia* has perhaps the best crafted narrative out of the films I saw. It takes place over a period of years, initially during the Yugoslavian communist regime under Tito, and advancing into the '90's. The subject of the film is a family that suffers political persecution because of their eldest son's pro-democracy writings.

The youngest son in the family is followed through his life, being as disruptive as his older brother in his own way. His greatest offense is falling in love with the daughter of the local communist party official.

Subtle political criticism indicts the former communist regime as the discrepancies between the average Yugoslavian family's standard of living is shown next to the luxury of the party official's existence. This is not just a heavy film and it has its share of entertaining comic relief as well.

Bill Plympton, the animator who

created "Push Comes to Shove" presented his first full length feature film at the festival. *The Tune* defies the slick Disney animation of the animated features that most North Americans grew up with.

*The Tune* has been called a post-modern, post-hallucinogenic film. Del, a young songwriter, is trying to make it big writing songs for Mega Music, but an unexpected trip to Flooby Nooby turns his life around.

*The Tune* consists of a variety of styles of animation, as well as a number of well-written songs. It will be coming to the Rialto in mid-autumn, and is guaranteed to be a college crowd pleaser.

*Gas Food Lodging* is the first solo directoral project of Alison Anders. Based on the novel *Don't Look Back and it Won't Hurt*, the film follows the life of Shade, her single mother, and her sister. Their life in a trailer park in New Mexico is interrupted and disrupted by the various men who move in and out of their lives.

Don't worry, this is not a David Lynch, quirky-small-town movie. A bittersweet film about love, heart-break, independence and self-renewal, *Gas Food Lodging* is beautifully filmed. It has just the right amount of American kitsch, small town small-mindedness, and struggles to overcome racism to make the story three dimensional.

This film is likely to make it to the Canadian repertory cinema circuit, and is well worth seeing. Be prepared to spend some time at the Pull-off Plaza Truck Stop.



*A Story from Croatia*, directed by Krsto Papic



# Dancing with disillusion: Three films from Budapest

BY DOUG McDONALD

One of the real strengths of this year's Festival des Films du Monde is the presence of many high quality films from Eastern Europe and Russia.

The three films from Hungary are excellent examples of how today's film makers are trying to both express and come to grips with the sweeping political and cultural changes that their worlds are undergoing.

The Hungarian entries stood out. They, more than any other national cinema, represented and expressed sentiments of deep confusion, disillusionment, and self-loathing.

This confusion is understandable. In a recent Manchester Guardian poll, some 65 per cent of Hungarians, more than in any other European country, said they preferred life under the old system. This belief seems based on the adage that it is better to do nothing and have nothing than it is to work hard and still have nothing.

The most powerful of the filmfest entries was *Sweet Emma, Dear Bobe* by the renowned Hungarian filmmaker Istvan Szabo. In it, two school teachers, who under the old system taught Russian, now must learn and teach English. They live in a dismal teachers' hostel, and together fight loneliness, poverty and despair.

The film meanders through the women's daily lives as they deal with an attempted rape, disloyal lovers, and the constant petty fighting of ex-state bureaucrats anxious to out-do each other as champions of reform.

At a disco in the hostel Emma meets a fellow teacher. As they dance, the singer sings "illusions, illusions, they were all just illusions. Somehow we thought people would be better. Somehow we thought people would be different."

Later Bobe is arrested for prostitution. Humiliated, she jumps to her death from the roof of the hostel. Emma is left alone, searching the grey streets of Budapest for love and security.

In Miklos Jancso's *The Blue Danube Waltz* the streets of Budapest become the scene of a surrealistic thriller.

Jancso is internationally regarded as a master of the long take (a cinematic technique which employs long un-cut sequences, often with poetic results).

*The Blue Danube Waltz* depicts a series of assassinations of high ranking officials in Budapest, happening as the government tries to sell some abandoned factories to an American financier.

Spurred by patriotism, greed and fear, Hungary's leading citizens sink into a tangled web of conspiracies and violence. But the message of the film is much deeper

than the standard thriller.

Through the use of elaborately choreographed long takes the film takes on the feel of a swirling drunken waltz, the dance for the psyche of a country that has lost its

licits American investment.

Jancso's imagery and camera move on tired feet to the music of the *Blue Danube Waltz*, as one by one each character falls victim to assassination until the film is left

boys aged 10 to 17 become entwined with Rita, a Romanian refugee.

Attila, Csoma and Zoli are car thieves, pick-pockets and con-artists who have taken the alternative route to economic independence

take them on a road to self-discovery that lands them either where they began or in prison. In the end, Rita must leave them all to return to Romania and the four boys bid their urban princess farewell.

At the train station Zoli teases Laci about his affections for Rita, and Laci stabs Zoli in a fit of passion. Attila is arrested when the police arrive to arrest Laci. Rita leaves powerless to help her friends and Csoma, the 10 yr old, is left alone in Budapest to await, as he says to Attila, "The hanging of Laci."

These films are evidence of an artistic conscience emerging in Hungary that seems alienated from the sense of political euphoria much of the eastern bloc seemed to be experiencing a few years ago. It represents the bitterness of a people who underwent a social revolution to achieve democratic freedom and one year later found themselves unemployed, poor, and eating bad american style pizza.

At the same time these films echo a deeper sense of wisdom that allows one to see the beauty of living in the absurd.

*These films might get distributed, so look for these films at the reps and on PBS in coming months.*



sense of direction and fights its image of a nation of economic prostitutes.

Just as Bobe hung out in bars waiting for rich German tourists, the Hungarian Prime Minister so-

with none of its original characters. The end result is one of confusing hopelessness. Yet it retains a sublime beauty.

In *Brats*, we are given a portrait of Budapest youth. The lives of four

in the new Hungary. The fourth boy, Laci, is a social misfit who is so threatened by the new order that he can barely cross a busy modern street.

The desire they have for Rita

## SHRAPNEL

by Fiona McCaw and Zack Taylor





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The news last week that Superman would soon die came hard. The Man of Steel — fallen before the awesome destructive power of Doomsday.

But then I hearkened back to the death of Robin, Batman's faithful sidekick. A referendum was held to democratically decide the youthful crime-fighter's batture — would he live, or would he die? The vote was fatal for Robin. And comic sales went through the ionosphere.

Surely, Superman's death is but a marketing ploy, and he will be back again soon, stronger

than ever before. As has been said, "Who knows what death means to a Kryptonian, anyway?"

Superman had been growing a tad wimpy for my tastes, anyway.

But my mind was brought back to the present, to the future of our very nation (Canada — love it or leave it). We are to vote — will it live or will it die? And will the ratings improve? Will Canada return from the dead, stronger than before?

There was only one thing to do — I joined the *Daily*.



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# DEPARTMENT OF ATHLETICS

## Campus Recreation

### FALL 1992

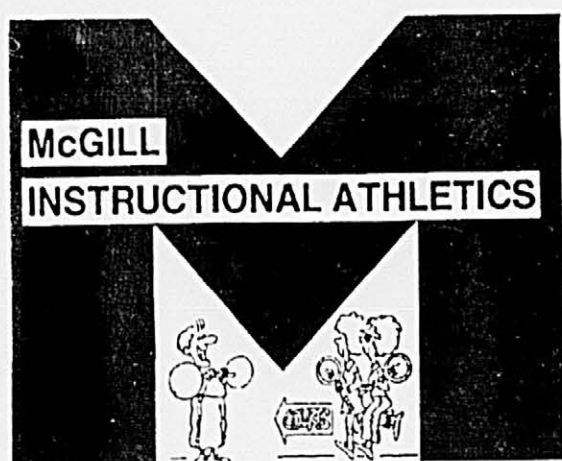
## INTRAMURAL SPORTS PROGRAM

SPORT	CATEGORY	COST	GAME DAYS AND TIMES	LOCATION	PLAY BEGINS	NUMBER OF PLAYERS		REGISTRATION	CAPTAINS' MEETING
						TO REGISTER	MAXIMUM		
BADMINTON	MEN, WOMEN, DOUBLES	\$6.00 per player	Sat. Oct. 25 10:00 - 18:00 hrs.	Currie Gym	Oct. 25	1	N/A	Oct. 13, 09:00 to Oct. 21, 17:00	Draw posted Office G-35 Oct. 22, 17:00 hrs.
BASKETBALL	MEN A, B WOMEN	\$63.00 per team	Mon. 20:00-22:45 Tue. 20:00-22:45 Sun. 10:30-15:45	Currie Gym	Oct. 4	8	16	Sep. 23, 09:00 to Sep. 30, 17:00	Sept. 30, 18:15 hrs. Gymnasium 3
FLAG FOOTBALL	MEN WOMEN	\$63.00 per team	Mon. 18:00-22:00 Wed. 20:30-22:30 Fri. 16:00-22:30 Sat. 09:00-18:00 Sun. 09:00-18:00	Forbes Field and Lower Campus	Sep. 18	12	18	Sep. 8, 09:00 to Sep. 15, 17:00	Sept. 15, 18:15 hrs. Gymnasium 3
GOLF	MEN WOMEN	\$25.00 per player	Fri. Sept. 25	Bellevue Golf Club	Sep. 25	1	N/A	Sep. 8, 09:00 to Sep. 21, 17:00	Tee off times posted Sept. 23 Office G-35 17:00 hrs.
HOCKEY (FALL & WINTER)	MEN A, B, C WOMEN	\$315.00 per team	Mon. 19:00-24:15 Tue. 20:00-24:30 Wed. 20:00-24:30 Fri. 20:00-24:30 Sun. 14:00-23:45	McConnell Winter Stadium	Sep. 27	12	20	Sept. 22 08:30 - 17:00	Sept. 22, 18:30 hrs. COTC Lounge
SOCCER	MEN A, B, C WOMEN	\$90.00 per team	Mon. 20:30-23:00 Tue. 20:30-23:00 Wed. 20:30-23:00 Thur. 20:30-23:00 Sat. 09:00-18:00 Sun. 09:00-23:00	Molson Stadium	Sep. 20	13	20	Sep. 8, 09:00 to Sep. 15, 17:00	Sept. 15, 18:15 hrs. Gymnasium 3
SOFTBALL	MEN CO REC	\$63.00 per team	Mon. 16:00-17:00 Tue. 15:00-18:00 Wed. 16:00-17:00 Thur. 15:00-18:00 Fri. 15:00-17:00 Sat. 09:00-18:00 Sun. 09:00-18:00	Middle Field and Molson Stadium	Sep. 18	12	18	Sep. 8, 09:00 to Sep. 15, 17:00	Sept. 15, 18:15 hrs. Gymnasium 3
TENNIS	MEN A, B WOMEN	\$6.00 per player	Sept. 17, 18, 19, 20 or Sept. 24, 25, 26, 27	Forbes Field Tennis Courts	Sep. 17	1	N/A	Sep. 8, 09:00 to Sep. 15, 17:00	Draw posted Office G-35 Sept. 16, 17:00 hrs.
ULTIMATE	CO-REC	\$63.00 per team	Sat. 12:00-18:00 Sun. 09:00-18:00	Forbes Field	Sep. 19	9	18	Sep. 8, 09:00 to Sep. 15, 17:00	Sept. 15, 18:15 hrs. Gymnasium 3
VOLLEYBALL	MEN WOMEN	\$63.00 per team	Mon. 20:00-22:45 Tue. 20:00-22:45 Wed. 20:00-22:45	Currie Gym	Oct. 5	8	16	Sep. 23, 09:00 to Sep. 30, 17:00	Sept. 30, 18:15 hrs. Gymnasium 3
VOLLEYBALL	CO-REC A, B	\$63.00 per team	Wed. 20:00-22:45 Thur. 20:00-22:45 Fri. 19:15-22:45	Currie Gym	Oct. 7	8	16	Sep. 23, 09:00 to Sep. 30, 17:00	Sept. 30, 19:15 hrs. Gymnasium 3
VOLLEYBALL (3 ON 3)	MEN WOMEN	\$18.00 per team	Oct. 31 and Nov. 1	Currie Gym	Oct. 31	3	4	Oct. 20, 09:00 to Oct. 27, 17:00	Draw posted Office G-35 Oct. 28, 17:00 hrs.

- In many sports space is limited — registration is on a first come first served basis.
- Please note that registration deadlines are strictly adhered to.
- A representative from each team must attend the captains' meeting for that sport.

**Registration: Campus Recreation Office G35**  
**Currie Gym, 475 Pine Avenue West**

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Saturday	12:00-13:00 hrs.
Sunday	12:00-13:00 hrs.

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# INFORMATION - 398-7011



## EVENTS

## Today

The CIDMAA (Centre d'Information et de Documentation sur le Mozambique et l'Afrique Australe) will be presenting Dr. Pierre Beaudet speaking on the current political situation. He will also be launching his new book, ANGOLA: bilan d'un socialisme de guerre. Today at 5:00 pm, 3680 Jeanne Mance, 4th floor. For more information call 499-0314.

The NDG Senior's Council is offering a range of courses for the elderly from fitness to languages. For more information please write to the Council at 6870 Terreboune, Montreal P.Q. H2B 1C5, or phone at 487-1311.

Shinerama will be holding its first ever campaign at McGill this year to raise money for Cystic Fibrosis research. For more information, call Georgette Gregoire at 288-7711.

The Montréal Sexual Assault Centre is looking for bilingual volunteers on the telephone crisis line. For information about training call 934-4504, extension 229.



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**I was walking down the street the other day. I saw a sign. It said Jesus was coming, any day, just call this toll-free number. I called. They told me to join the Rapture by joining the Daily. So I'm going to the meeting today at 15h in room B-03 of the Union Building. I'm new. They're going to tell me everything I need to know.**  
(and on a clear day you can see alcatraz)

## JOBS AVAILABLE

If you:

- are currently a student at McGill;
- possess excellent verbal skills;
- enjoy working with the public;
- are looking for a part-time job on campus;
- would like to do something worthwhile for McGill;

You might enjoy working with us.

Please call if you're interested between 9 a.m. - 5 p.m.

The McGill Development Office:  
398-3578

It's better with you.

The McGill Alma Mater Fund

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AT SUPER LOW PRICES!

- \* Living Room Sets
- \* Bedroom Sets
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- \* Mattresses & Boxsprings
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**INCREDIBLE Savings**  
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ACHAT & VENTE • BUY & SELL  
Delivery service - Service de Livraison

Monday - Wednesday 9:30-18:00  
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MEUBLES USAGÉS  
USED FURNITURE

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(corner Jean-Talon)

735-9486

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Official McGill T-Shirts & Sweatshirts • From \$12  
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200 LOOSELEAF (Lim. Qty)	27¢ (Run!)
Pilot Hi Tec Point - Extra Fine	\$1.99
Duo Tang Folders	5/ \$1.00
Bic Pens	19¢
Highlighter (Faber)	\$1.19
1" Binders	\$1.25

MacLeans Toothpaste	59¢
Viva Towels	49¢
Cottonelle 4 rolls	99¢
Bausch & Lomb Mult. Pur. 355 ml	\$6.99

And much more at discount prices!  
Come in and pick up our circulars.

**D.R. FREEDMAN,**  
Pharmacist

3483 PARK (corner Milton)

**842-4189**

- Postage Stamps
- Xerox Photocopier
- Discount with Student I.D.
- Mon - Fri 9am - 9pm
- Sun. 10am - 6pm

Giving Students a Break Since 1936

Benefit from our September Special!

## Le Château Neuf Prestige Apartments

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1 1/2, 2 1/2, 3 1/2, 4 1/2

### Includes:

- 24 Hour Security.
- Stove & Refrigerator.
- Electricity & Taxes.
- Air-Conditioning & Heating.
- Wall-to-Wall Carpeting.
- Individual Balconies.
- Pool, Saunas & Sun Deck.
- Laundry Room
- Cable TV Included.
- Possibility of Furnished Apartments...

### September Special:

- 2 1/2 Furnished
- The Furniture is Yours to Keep!
- Conditional on a Regular One-Year Lease
- Valid until September 30, 1992

### OPENING HOURS:

Monday to Friday:  
8:00 a.m. to 8:00 p.m.  
Saturday & Sunday:  
11:00 a.m. to 5:00 p.m.

**The Best Price Downtown...  
Guaranteed!**





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**Now  
open from  
8 a.m. to 9 p.m.  
EVERY DAY!**  
(except on Sunday, 8 a.m. to 6 p.m.)

	Delivery Times	Cost
MON-WED	10 a.m.-6 p.m	\$2.00
THURS-FRI	10 a.m.-6 p.m	\$3.50
SATURDAY	10 a.m.-4 p.m.	\$3.50
SUNDAY	NO DELIVERY	

**FREE for STUDENTS and SENIOR CITIZENS**



(with minimum purchase of \$20.00  
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## BACK TO SCHOOL BONANZA

**STUDENTS - ALL REP FILMS**

**2 FOR 1**

**SEPTEMBER 1-30**

	REGULAR	STUDENTS
<b>PREMIERES</b> • weekend • weekdays	\$6.00 \$5.50	<b>\$4.50</b>
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THE GRADUATES' SOCIETY OF MCGILL UNIVERSITY  
(MCGILL'S WORLDWIDE ALUMNI ASSOCIATION)

PRESENTS

*Reunion*

HOMECOMING  
STREET FEST

IN COOPERATION WITH  
THE STUDENTS' SOCIETY OF MCGILL UNIVERSITY



Come celebrate Homecoming and cheer on the Redmen with

**TOO MANY COOKS**

&

**INFIDELS**

FRIDAY SEPTEMBER 18th  
SHOW STARTS AT 7:30 P.M.  
McTAVISH ST.



ADMISSION IS FREE



Pick up a Homecoming '92 cap and you will get \$1.00 off admission to the McGill vs. Concordia Homecoming Football game. Cap must be worn to the game. Please be advised that McTavish St. will be closed from 4p.m. Thurs. Sept. 17th.

